

JOHN STEWART OF RANNOCH SCHOLARSHIPS
IN SACRED MUSIC

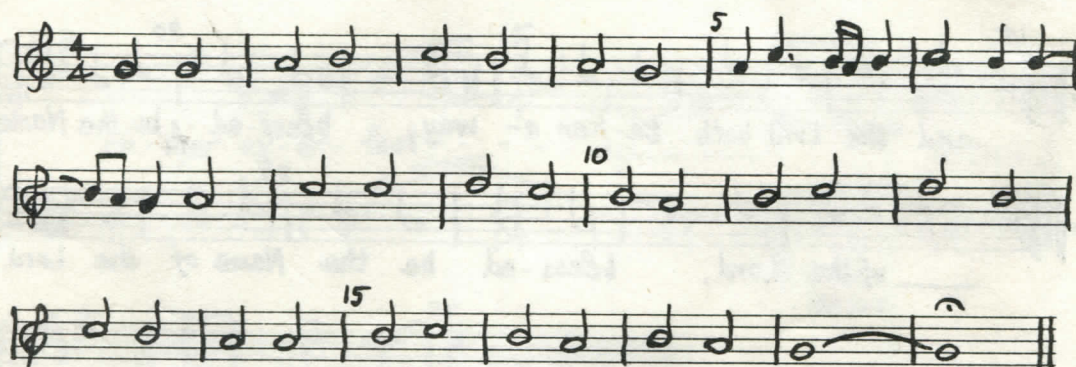
TUESDAY 11th JANUARY 1977. 9 TO 12

HARMONY

Answer two questions

Bars given in their entirety need not appear in your answers, nor need the words. You are advised to number your bars (5, 10, 15, etc.). Your fair copy may be shown up in pencil. Credit will be given for legibility and good music-hand.

- 1 The given notes are the top notes in the righthand of John Redford's *Sermone blando angelus* for organ. In the original the accompanying texture moves predominantly in crotchets and quavers, but the harmonic sense moves in minims. Reconstruct the piece.



- 2 Complete this passage from William Croft's setting of the Order for the Burial of the Dead (for S.A.T.B. choir. The organ part here omitted doubles the voices.) by adding the missing parts for alto, tenor and bass to the given soprano part from bar 9 onwards.

Soprano part (S) starting at bar 9:

We brought no-thing in-to this world, and it is

Alto part (A) starting at bar 10:

cer-tain we can car-ry no-thing out. The Lord gave,

Soprano part (S) starting at bar 15:

and the Lord hath ta-ken a-way; bless-ed be the Name-

Soprano part (S) starting at bar 25:

- of the Lord, bless-ed be the Name of the Lord.

3 Complete this opening passage from Dietrich Buxtehude's cantata *Jesulein, du Tausendschön* (*Little Jesu, Thou Daisy*) (for first violins, second violins, bassoon and basso continuo) by adding the missing parts for second violins, bassoon and basso continuo (showing the fingering) to the given part for first violins.

v.1

[Div.]

[Unis]

5

7

10

b

7

15

- 4 Complete this passage from William Shield's *O render thanks and bless the Lord* (for S.A.T.B. choir and organ) by adding the missing parts for alto, tenor and bass to the given soprano part. Start at bar 7, and show the simple organ part in bars 7, 8; 15, 16; 23, 24; and 31, 32. Apart from these bars, the organ part doubles the voice parts and need not be shown.

S
A

O ren-der thanks and bless the Lord, in-voke his

T
B

S
A

[Soprano]

ho--ly-- name, Ac- quaint the na- tions with his

T
B

S

deeds, his match- less deeds pro- claim. Sing to his

S

praise in lof- ty hymns, his won- der- ful works re- hearse

S

Make them the theme of your dis- course, and sub- ject

S

of your verse.

5 A passage for solo voice is given from Rossini's *Petite Messe Solennelle*. The original has orchestral accompaniment shown in the vocal score in a version for keyboard. Provide a keyboard version of the accompaniment.

O sa-lu-ta-ris hos-ti-a, Quae coe-li pan-dis os-

--- ti-um, O sa-lu-ta-ris hos-ti-a, Quae

coe-li pan-dis os-ti-um, quae coe-li

pan-dis, quae coe-li pan-dis os-ti-um.

6 Write a quadruple Anglican Chant (i.e. of 28 bars) in the harmonic style of *either* S.S. Wesley or Edward Elgar or H. Walford Davies, for a choir *either* S.A.T.B. or A.T.T.B. unaccompanied.

You may divide the voices here and there, but you should write predominantly in four parts.

You should conceive the chant as primarily suitable to the following extract from Psalm 119.

- 41 *Let thy loving mercy come also unto/me O/Lord:
Even thy salvation ac/cording/unto thy/word.*
- 42 *So shall I make answer unto/my blas/phemers:
For my/trust is/in thy/word.*
- 43 *O take not the word of thy truth utterly/out of my/mouth:
For my/hope is/in thy/judgements.*
- 44 *So shall I alway/keep thy/law:
Yea for/ever/and/ever.*
- 45 *And I will/walk at/liberty:
For I/seek/thy com/mandments.*
- 46 *I will speak of thy testimonies also, even be/fore/Kings:
And/will not/be a/shamed.*
- 47 *And my delight shall be in/thy com/mandments:
Which/I/have/loved.*
- 48 *My hands also will I lift up unto thy commandments which/I have/loved:
And my/study – shall be/in thy/statutes.*

7 In this opening passage from Herbert Howells's *Te Deum* for St George's Chapel, Windsor (for S.A.T.B. choir and organ), the voice parts are given. Provide the missing organ accompaniment. The voice parts need not appear in your answer.

Poco allegro, sempre con moto

Soprano (S) and Alto (A) parts: *mf unison 5*
Tenor (T) and Bass (B) parts: *mf unison*

We - praise thee, O God: - we ac-
-know-ledge thee to be the Lord. - All the earth doth wor-ship thee: the

Soprano (S) and Alto (A) parts: *f*
Tenor (T) and Bass (B) parts: *f*

Fa - ther ev - er - last - - - ing. - To thee

Sopranos f
Alto's tacent.
tenors f
Basses tacent.

20
- all - An - gels - cry a - loud: